

How to Make Better Polaroid Color Pictures

☑ *A Check List for Color Pack Camera Owners*



This booklet is for owners of the Polaroid Color Pack Camera. It offers suggestions on mechanical problems as well as ideas for improving the composition and color of your pictures.

If there are any questions that the book does not answer, or if you want more detailed information on any of the points covered here, please write Customer Service, Polaroid Corporation, Cambridge, Massachusetts 02139. Be sure to send sample pictures with your letter. All pictures will be returned with helpful information on your specific problem.

This booklet is divided into three sections. *Know Your Camera* which concentrates on the most frequently encountered mechanical problems, *Sharpening Your Shooting Eye* which deals with easy ways to improve any picture and finally a gallery of good color pictures with descriptive notes.



The Polaroid Color Pack Camera, Automatic 100

Know Your Camera

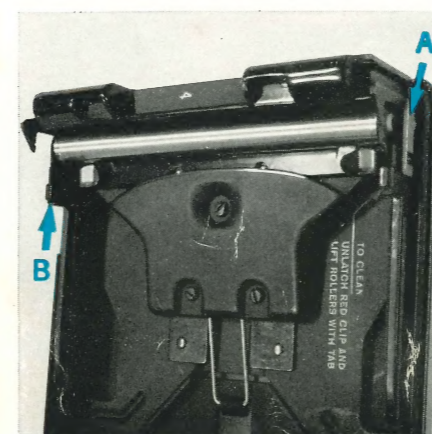
☑ Are the Rollers Clean?



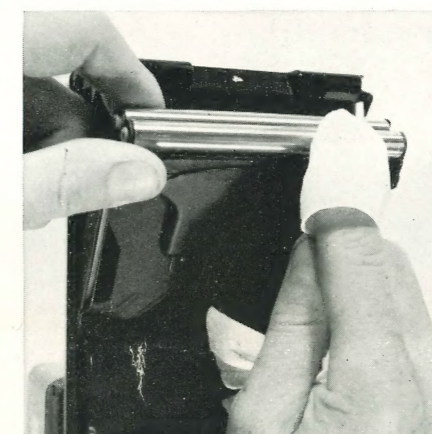
Before you load your camera, make certain the rollers are clean. If they are not clean, your pictures may have white spots, streaks, poor color quality and fogged edges. Also, dirty rollers can cause failure of the yellow tab to pop out when the white tab is pulled.

Spots on the picture (orange or yellow on Polacolor prints, white on black and white pictures) are caused by dirt in the camera. If spots are evenly placed, as in this picture, there is an accumulation on one or both of the steel rollers.

Keep the rollers clean, as shown below.



1. Pull the red clip (A) with your right thumbnail and with your left index finger lift the tab (B). The roller assembly will raise easily to a vertical position.



2. Turn the rollers, examining them carefully as you do so. Clean them if necessary with a water-dampened cloth, scraping any stubborn particles with your thumbnail or a matchstick. Never use a nail file or other metal instrument. Reposition the rollers gently, making certain the red latch engages and holds them fast.

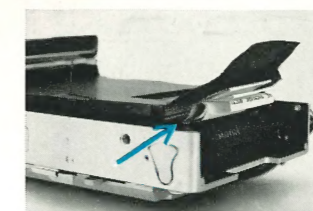


3. With the back open as it would be for loading, lift up the spring-loaded door with your thumb and forefinger as shown. Then clean the back of the door as well as the edges of the exit slot. Use a water dampened cloth — never a metal instrument.

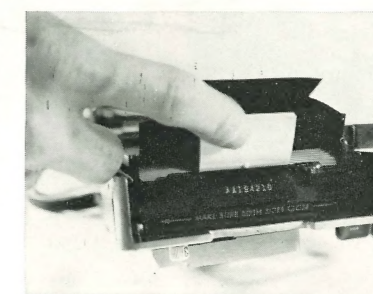


☑ Check the White Tabs

Before you close the camera back, be sure the white tabs are not folded under. If your picture looks like this, the white tabs may have been folded under.



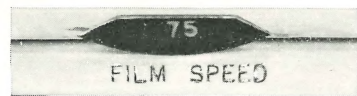
1. You must be careful not to let the white tabs get folded under like this.



2. Slip a finger under all the white tabs to be sure they are free. If any are caught, lift up the end of the pack, extend the tabs and reseal the pack.

☑ Routine Checks

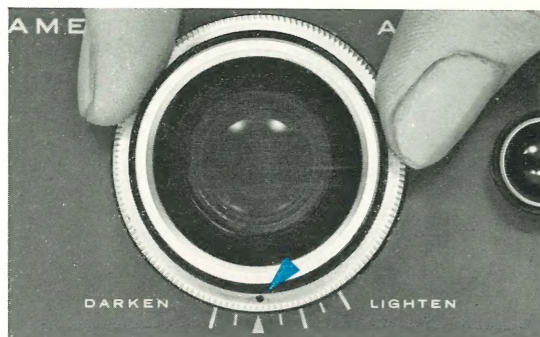
Each time you load your camera with color film you should check these things.



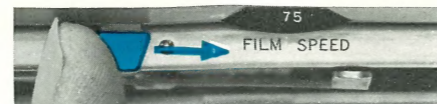
Model 100. Set the film speed dial to 75.



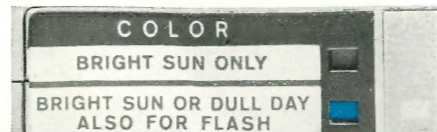
Model 101. Set to "color."



Model 100 & 101. Check film pack for L/D setting.



Model 100. Set the lighting selector . . .



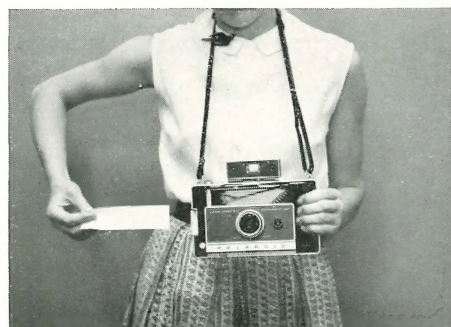
Model 100. . . to the correct position.

☑ Pull Straight, Pull Fast

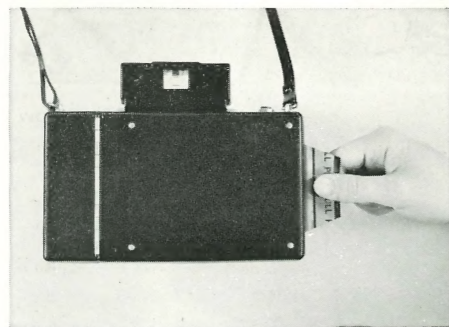


Incompletely developed pictures such as this one are usually caused by "mistracking." This means you pulled the yellow tab out at an angle.

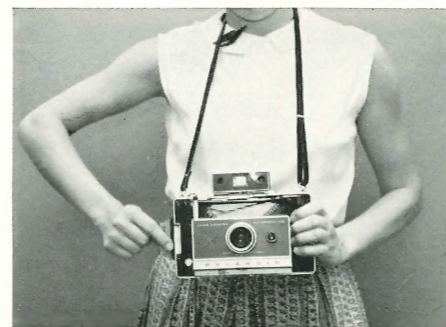
This U shape at the end of the picture is caused by pulling the yellow tab too slowly.



1. Pull the white tab straight out of the camera and discard it.



2. Grasp the yellow tab in the center between your thumb and forefinger. Never grip it in the corner.



3. With your elbow out and your upper arm parallel to your shoulder, pull the yellow tab straight out. Pull quite fast, but don't whip it out and don't stop or hesitate.

☑ Never Pull Two White Tabs in a Row

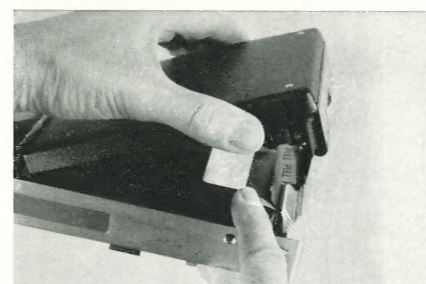
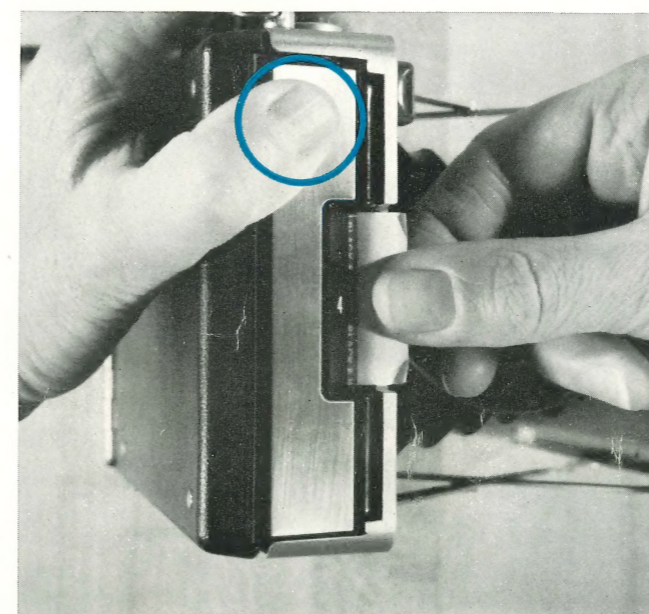
After taking a picture, pull the white tab all the way out of the camera and then pull the yellow tab all the way out of the camera. Never pull the white tab when a yellow tab is in view. If you pull a white tab and a yellow tab doesn't pop into view, *do not pull another white tab* (see the next section).

Your pictures may look like one of these if you pull two white tabs in a row. In some instances you will jam the camera and get no picture whatsoever. Sometimes you can save the film pack as shown in the next section.

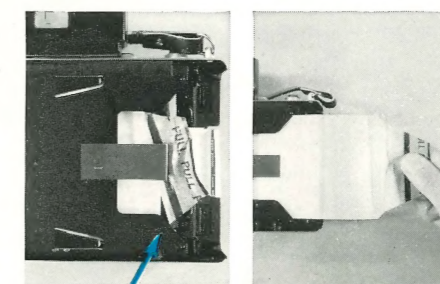


☑ If the Yellow Tab Fails to Pop Out

This failure may stem from several things. You may have held the upper slot closed (as in the picture at left) when you pulled the white tab. Your camera may have dirty rollers (see page 2). Below are directions on how to save the pack if the yellow tab fails to pop out.

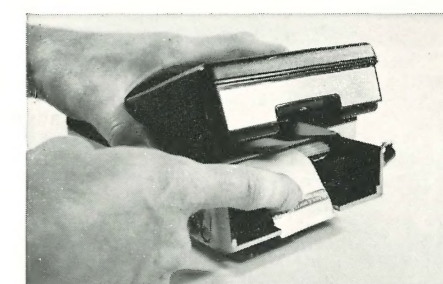


1. Push the back door latch just as you do when loading the camera and lift up the door slowly and gently. Take care not to jiggle or lift the film pack out of its position. To prevent this, put a finger on the edge of the pack to hold it secure as you lift the door. (If the film pack does lift up, the negative for the next picture will be fogged, giving a white picture, but all the rest in the pack will be all right.)



2. Usually, you will see a crumpled yellow tab looking like this. Pull it gently out of the film pack and discard it.

(Infrequently the yellow tab may have caught part-way through the camera rollers. Never attempt to push it through the rest of the way. Instead, work it back out of the rollers as you continue lifting the door to the full open position. When it is completely free, pull the packet out of the camera and discard it.)



3. When the jammed packet is out of the way, unfold the white tab (but don't pull it) so that it sticks out beyond the camera.

Close the camera, making sure that both sides lock. The tab will be sticking out of the slot and you can resume picture-taking.

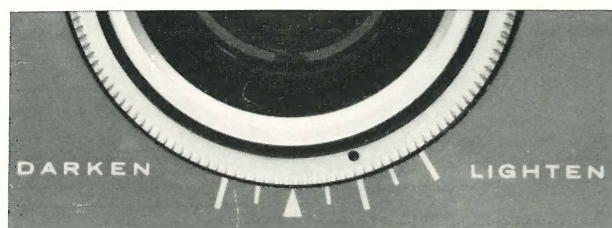
☑ Avoid Backlighting

If your picture looks like this, the electric eye has been "fooled" by a bright light source behind or near the subject. When the electric eye "looks" at a scene, it "sees" more than just the subject. If the subject's face is shaded (as in this picture) but there is a large bright area in the scene, the eye is affected by the bright light and sets the wrong exposure.

In outdoor pictures, always try to have the light on the subject coming from behind you, over your shoulder. Indoors, avoid having bright windows or strong lamps in the background, or next to your subject. Outdoors or indoors, always follow this rule: *The light on the subject should be just about as bright as the light on the rest of the scene.* If it isn't, the electric eye can't set the correct exposure.



If you absolutely must shoot against the light in order to get your picture, turn the L/D control towards lighten. If the light behind the subject is only moderately bright, compared to the light on the subject, turning the L/D control halfway towards lighten may be enough; if the light behind the subject is very bright, turn all the way towards lighten. This won't guarantee correct exposure, but it should improve the results.



☑ Develop Color Pictures 60 Seconds Develop Black and White Pictures 10 to 15 Seconds

This picture was not developed long enough.

An underdeveloped black-and-white picture is flat, gray and muddy-looking, with no rich blacks. It may also be mottled, or blotchy.

An underdeveloped Polacolor picture lacks brilliance and has pink-tan overtones. If it is developed for as little as 10 to 20 seconds, it will be very orange, with a faint, hardly discernible image.

After pulling the yellow tab to remove the packet from the camera, do not separate the picture from the negative until after the *full* recommended development time.

For color pictures use 60 seconds at room temperature. In warmer temperatures you can use less time. In the cold, use the Cold Clip (see page 10). Read your instructions carefully.

Black and white pictures should be developed 10 to 15 seconds. It is better to overdevelop than to underdevelop. When it is cold, increase the time — up to 45 seconds at 35°F. Read the instructions packed with the film carefully.

Text continued on page 10



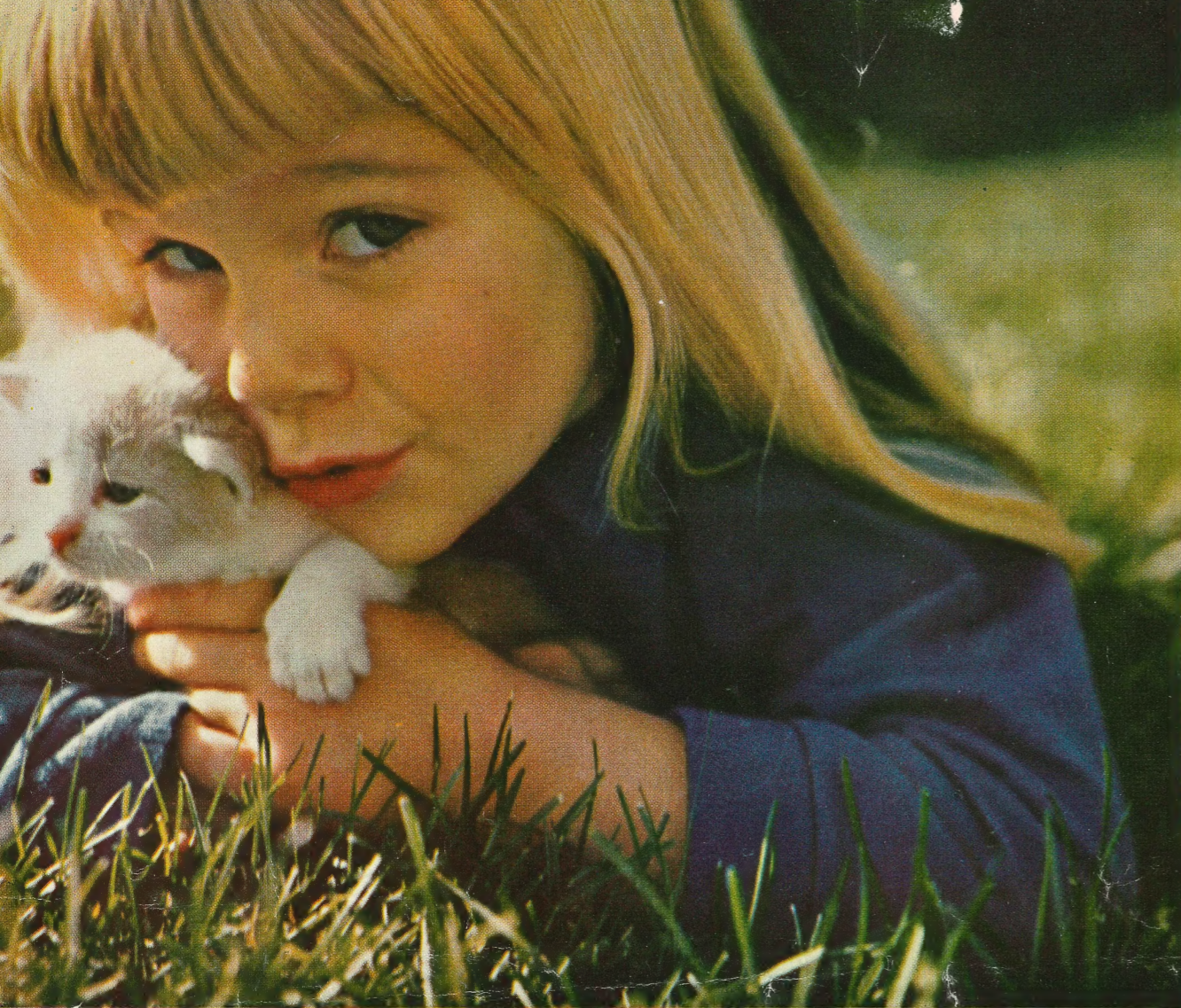
Strong crosslighting on a scene dominated by several shades of yellow make this an unusually pleasing picture.

A Gallery of Polaroid Color Pictures

On these next four pages you'll find some excellent color pictures. What makes them excellent? To begin with, each was properly exposed, properly developed and properly timed. But even more important, the photographer took care with his composition, his lighting, his use of color and his shooting position. Study the pictures and captions. It should help you improve your own pictures.



A portrait lens plus two strong patches of red made this picture. Imagine how uninteresting the picture would have been had the girl worn a white blouse.



Again, use of the portrait lens gives this picture unusual strength. The kitten adds interest and by using backlighting the photographer achieved softness appropriate for a little girl. Proper exposure, because of the backlighting, called for moving the L/D control three marks to "lighten".



The fence in the foreground keeps this landscape from being dull and featureless. There's little color in the sky or the ground. Too many people would climb over the fence to show more of the hills. Instead, this photographer used the fence to provide foreground interest, large details, strong contrast and a fine picture.



Excellent pictures can be made on bright, hazy days. The light is even; shadows are soft and pleasing. This type of light is especially good for groups because everyone gets about the same amount of light no matter which way he is facing.



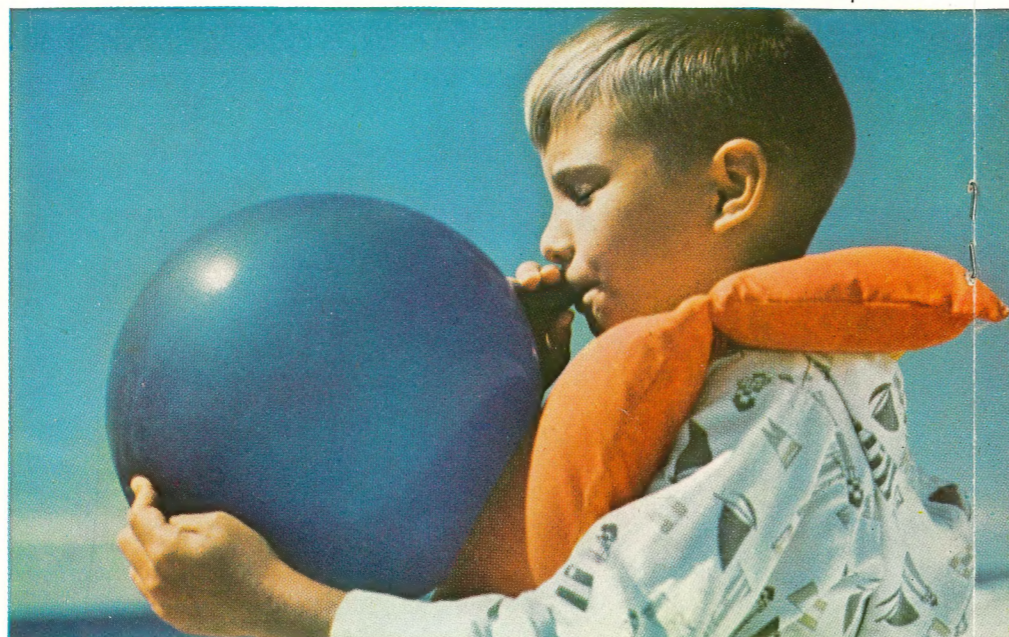
There's not much color in the dog, but the blue chair solves that problem.



The photographer used both composition and contrast to make this picture interesting. He got good contrast by posing the little girl against the massive doors, good composition from the metal work on the doors.



Sidelighting in this picture adds interesting shadows. The boat makes a simple, unobtrusive background that centers attention on the subject.



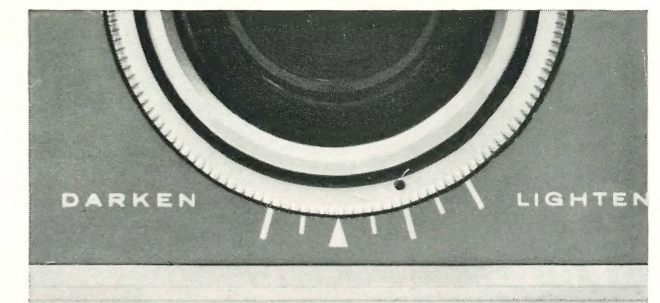
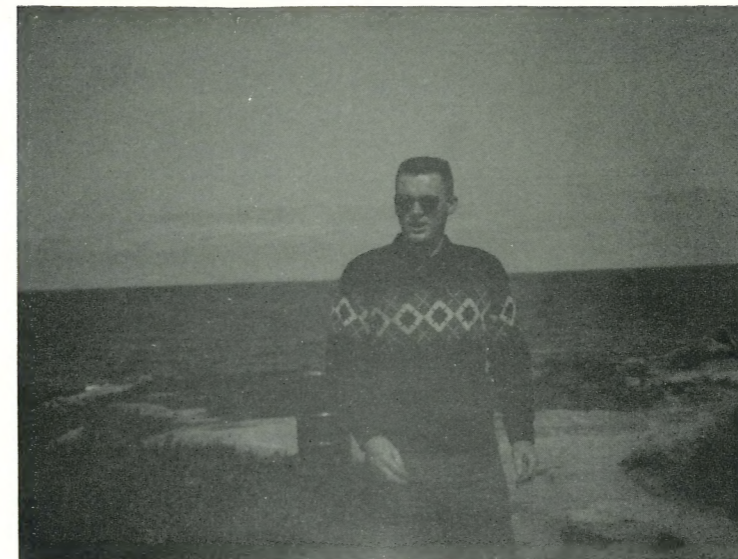
Using the colorful balloon to fill the print area helped this picture and having the boy blow it up made for a more relaxed situation.



Large, brilliant areas of color will help any picture. In this instance, the photographer looked around, found the beach umbrella and used it as a background. Incidentally, Polaroid Copy Service makes beautiful enlargements of Polacolor prints. A 5 x 7 enlargement (slightly smaller than the picture above) costs \$1.75 and an 8 x 10 enlargement costs \$5. See the envelope packed with each box of film.

☒ Use the Cold-Clip

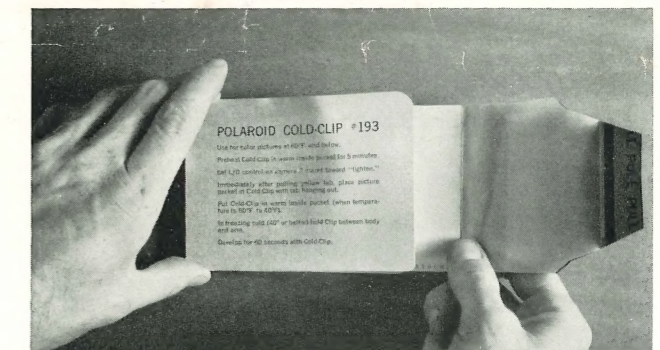
If you have color pictures that are dull, with muddy colors, poor contrast and tiny cracks or abrasions, the film was too cold when you developed it. To prevent this, use the Cold-Clip that came packed with your camera. Use it when temperatures fall below 65°. If in doubt about the temperature, use it anyway.



1. Set the L/D control two marks more toward lighten.



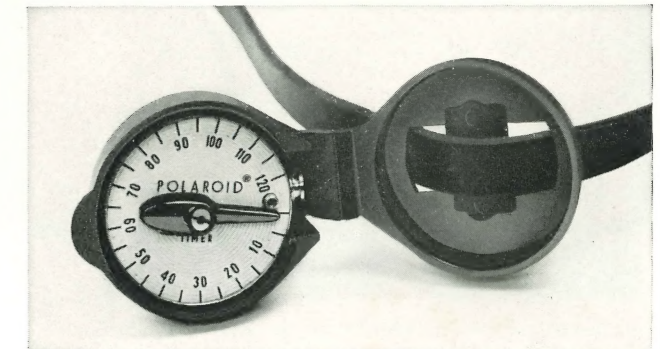
2. At least five minutes before you need to use it, put the clip in an inside pocket so body heat will warm it up.



3. No more than 10 seconds after pulling the yellow tab out of the camera, put the picture inside the Cold-Clip.



4. Immediately place the Cold-Clip in a pocket where body heat will keep it warm. If the temperature is near freezing, hold the clip between body and arm to be sure it stays warm enough.



5. After developing the picture for a full 60 seconds inside the Cold-Clip, remove it and separate it in the usual way.

☑ Move in Close for Flash



Your pictures will look like this if you get too far back from your subjects. Details are too small, colors look weaker than when you're close and your pictures may be too dark. With direct flash, the maximum distance for color is about 7 or 8 feet; 4 to 5 feet is the ideal distance. Black and white pictures are best if made under 12 feet.

Additional hint: have plenty of color. You can't make a colorful Polacolor picture if your subjects lack color. Dark suits, white shirts, pale tinted dresses — none of these will add any color to the picture. Perhaps you can get your subjects to add color in the form of scarfs, sport shirts, ski jackets, sweaters, etc. Or add color to the surroundings with gay pillows, a brightly hued chair, a patchwork quilt over a couch, or by moving in front of a brightly colored door or wall.

☑ For Flash, Place the Subject Near a Wall



You can avoid flash pictures that look like this one if you place your subjects near a medium colored wall. The background, whether it is light or dark, near to your subject or far behind, has more to do with getting a well exposed flash picture than any other single factor. Here's what to do about different kinds of backgrounds.

Bright, strong colors, such as orange, deep yellow or medium blue are the best backgrounds. Place your subject about an arm's length in front of the background.

If you have a white wall or drape, place your subject right against the background, turn the L/D control two dots more toward lighten. Or place your subject as far from the background as the camera is from the subject. Example: if you're shooting from 3½ ft., the white background should be 3½ ft. behind your subject.

Dark drapes, woodwork, etc. are not desirable, but if you must use them, place your subject as close to the background as possible.

Sharpen Your Shooting Eye



You'll recall from the movie that when this picture was first shot, the little girl was in a white shirt and the chaise was faded and dark with little color.

Simply by putting her in a red shirt, and throwing a bright yellow float on the chaise, the picture was brightened.

☑ Put Color in Your Picture



☑ Watch Your Backgrounds



Remember this picture in the movie? The tree seems to be growing out of her head. The background is very confused. The subject is lost in the horizontal format.



How easy it was to correct! The girl leaned around the tree. The shot was made from a lower angle to simplify the background (and give a massive patch of blue). It was changed to a vertical format and the camera moved closer to the subject.



The subjects are lost in this picture. They occupy only a tiny portion of the total picture. It is stiff, stilted, dull.



The camera was moved a few paces closer, at 3½ feet, and what an improvement! The picture is almost entirely filled with the subjects.



A pretty picture of a pretty girl, but can it be improved?



Yes, by simply giving her something to do to take her mind off the camera. Pouring the coffee lent itself in this case, but there are a dozen alternatives that might have been used. She could be taking a bite out of an apple, looking into a mirror when she applied lipstick, etc.



This picture lacked something in the composition.

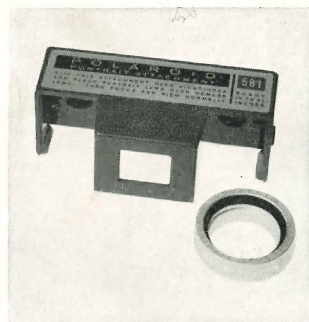


By simply stepping back a few paces some trees make an ideal "frame" for the picture. Focus is now on the boats, not the trees.

In other situations look for an arch, a gate, etc. If nothing else is available, place another person in the foreground as you shoot a distant scene.

Accessories for the Polaroid Color Pack Camera

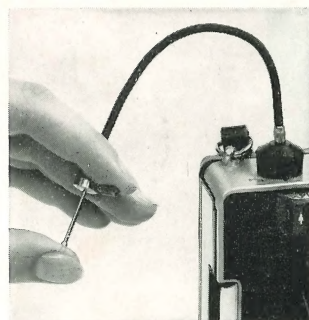
There is a complete line of accessories especially designed for the Polaroid Color Pack Cameras. They let you try special effects; make instant photography even more fun than ever. Here is a brief description of each accessory. Your nearest photographic dealer will be glad to demonstrate them for you.



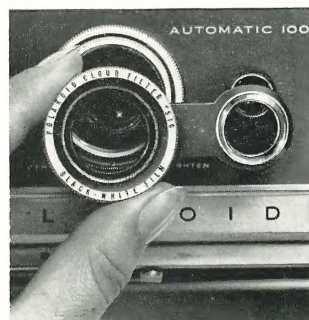
#581 Portrait Lens clips on the lens; brings the camera within 19 inches of your subject. A focus adapter fits over the viewfinder. Excellent results are easily obtained with either color or black and white film and the Automatic 100. With the Automatic 101 the performance is the same, but with color film, there is less depth of field and greater care is needed for portraits.



#1501 Print File is a convenient and inexpensive box for storing Polaroid Land prints. It is made of high-impact styrene and holds up to 150 pictures. Tabbed separations let you date and identify your pictures.



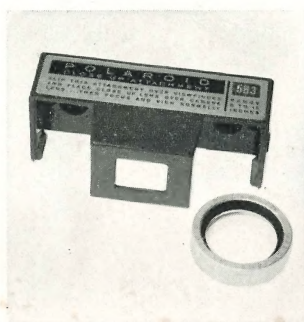
#191 Cable Release fits over the shutter button and allows you to trip the shutter without danger of moving the camera. Use it for making automatic time exposures when the camera is on a tripod or other stable surface.



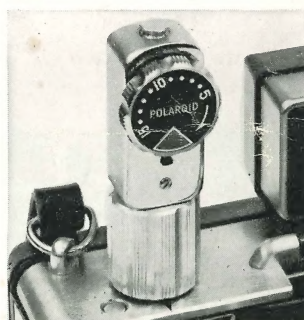
#516 Cloud Filter is for use with black and white Type 107 film only. An orange filter, it improves the contrast in pictures showing an expanse of sky and produces beautiful cloud effects. It fits over the lens and electric eye.



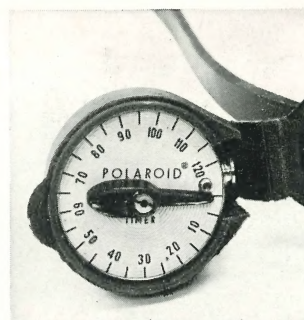
#322 and #324 Cases are made of top grade black vinyl that looks like leather, wears like iron. The #324 is a fitted case with a designated place — elastic band or pocket — for every accessory on this page (except the Print File box). The #322 is smaller; has three main compartments which hold camera, flash, film, bulbs, pictures and several other accessories.



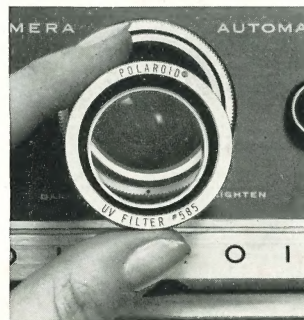
#583 Close-Up Lens clips on the lens; brings the camera within 9 inches of the subject. A focus adapter fits over the viewfinder. Excellent results are obtained with either color or black and white film and the Automatic 100. Use with the Automatic 101 is limited to black and white film.



#192 Self-Timer lets you put yourself in the picture. It can be preset to any time from 5 to 15 seconds. Simply attach it, set the release and walk into the picture. The shutter snaps automatically. Camera should be on a tripod.



#128 Development Timer attaches to the camera strap and ensures accuracy in timing picture development. Set dial to desired time, push button. It will time up to 2 minutes and is especially useful for making color pictures.



#585 UV Filter is used for outdoor color pictures only. It fits over the camera lens and removes excess blue from shadows and makes colors look more natural. No exposure adjustments are necessary.